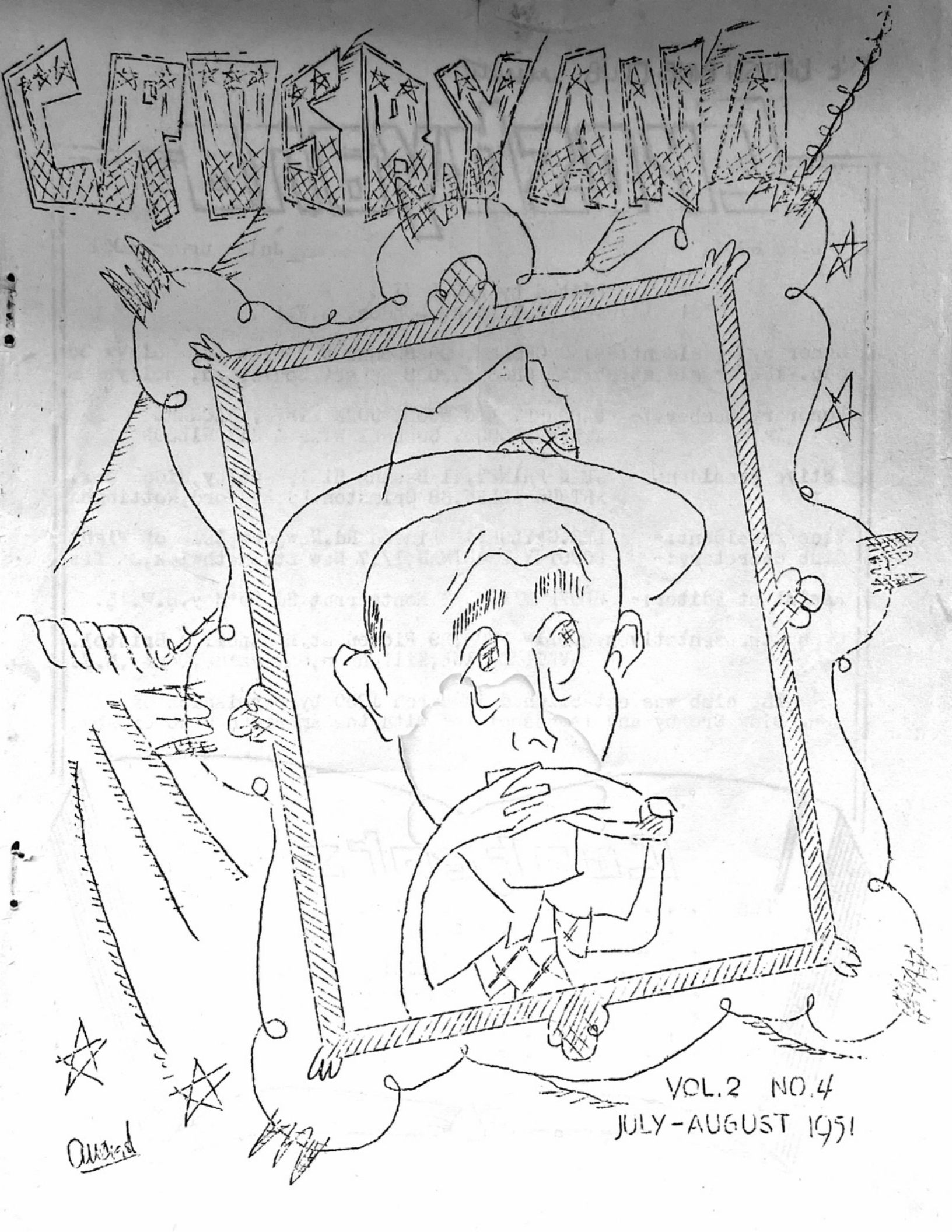

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THE BRITISH BING CLUB presents

Crosbyana

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Edited by REG.D VIS.
101 Ridgway, Wimbledon, London, S.W.19.

Honorary President:-BING CROSBY, 9028 Sunset Boulevard, Hollywood
Hon.Vice President:-LARRY CROSBY,9028 Sunset Boulevard, Hollywood

Honorary Members:- MARGARET LOCKWOOD, JOHN MILLS, RICHARD ATTENBOROUGH, GODFREY WINN & JIM WILSON.

Active Presidents:- JEAN RAINEY,41 Basing Hill,Wembley,Middlesex.
ARTHUR ALLEN,68 Grimston Rd.Radford,Nottingham.

Vice President:- LES.GAYLOR,41 Linden Rd.Newport,Isle of Wight.
Club Secretary:- DOROTHY HARDIMAN,1/17 New St.Smethwick,Staffs.

Assistant Editor:- GEOFF MILNE,43 Montserrat Rd.Putney,S.W.15.

Club Representatives:-COLIN PUGH,29 Picton St.Montpelier,Bristol.
AVRIL DEVINE,Kilfennan,Waterside,Derry,N.I.

The club was established in March 1950 by permission of Mr. Bing Crosby and is associated with the American Club Crosby.

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AIN'T DOIN' BAD DOIN' NOTHIN'

"The ass will carry his load, but not a double load; ride not a free horse to death."

Cervantes.

In casting around for the wherewithal to fill this editorial I came across the above quotation which struck me as being so appropriate as to be deserving of insertion. You will be unaware, though a hasty glance at the opposite page will put you au fait with the position, that I have enlisted the services of an assistant - my very good friend Geoff Milne; without whose help and the occasional boot upon my posterior this, as well as the previous issue, would never have seen the light of day. Seriously though, much as I dislike confessing to any weakness, I have found that the business of producing this journal is more easily conducted by two persons than one; even although we do tend to spend more time playing the records of the honorary president than producing the written records for the members.

Aside from the above, there appears to be little of interest to relate: a period of acute stagnation, both mental and physical, having set in over the last few months. The odd letter still keeps dropping on the mat with a cheerful thud and, where the views expressed might be of general interest and where the writer does not object, I shall print it in this journal. Most magazines seem to manage to print a few of their readers' letters and we could do worse than emulate them. Anyway I've started the ball rolling this month with an interesting little letter from Doris Jones.

You may remember that I had cause to remark on the achievement of one of our members Dick Pearson who saw "Mr.Music" eleven times. Well now that record has been broken by Geoff Milne who informs me that he has seen "Going my way" thirty-two times without exaggeration, and he's not pulling my leg either. He must be a shareholder in Paramount!

"Here comes the groom" has come and gone. After hearing excellent reports of the picture I advised everyone to go and see it, and then cleverly omitted to go myself. "I ain't lazy - I'm just dreaming." Or am I? However I did stir myself enough to see "Birth of the blues" which was revived at the Plaza for a few days. This was great Bing even if it was a little disappointing from the jazz vein.

This issue is very largely taken up with reviewing the seventeen specially released records; this was the big Bing event of the year for us and accordinly deserving of a certain amount of space. To the non-collectors I apologize and hope you will find sufficient to amuse you until our next issue. This, incidently, will be our Christman number and will, I hope, be considerably enlarged with a number of interesting

(Continued on Page 3)

C R O S B Y T A L K

by Jean

Following the great success of the Bing - Jane Wyman combination in "Here comes the groom", Paramount have decided to co-star them again in the forthcoming "Famous." This marks Jane's third consecutive picture away from her home studio - Warners. In "Famous" Bing plays a Broadway producer and Jane a musical comedy star. Harry Warren and Les Robin will write the musical score.

Elliott Nugent is directing Bing in "Famous", the picture, incidently which might have launched Gary Crosby as a screen star if Bing hadn't said a loud "No! The kid goes to Stanford."

The town of Elko, Nevada, needs a new hospital; so Bing, whose ranch is located there, arranged to have the premiere of "Here comes the groom" at two theatres in Elko. Bing himself did a stage show, accompanied by three of the Crosby boys. All proceeds from the film and show will go towards the building of a new hospital.

Anna Marie Alberghetti, the fourteen year old Italian soprano who scored such a success in "Here comes the groom", will have her first starring role in the Paramount film "The goddess."

Dorothy Lamour couldn't find out if Paramount was going to put another "Road" picture on the map, so when she emceed the premiere of "A place in the sun" she put Don Hartman on the pan and asked him before the whole crowd. He assured her that she, Bob Hope and Bing Crosby would be on the "Road" early next year.

An interesting sidelight on one of Bing's records called "Early American". It is from a film called "You can change the world" made by an organisation known as the Christophers. This organisation is composed of people of good will all over America, who are seeking to get back to the fundamental truths upon which their country was founded. Father James Keller explains the story of the Christophers in "You can change the world" and has with him such stars as Bob Hope, Jack Benny, Irene Dunne, Loretta Young and of course Bing. They are directed by Leo McCarey. The composers of "Early American", Johnny Burke and Jimmy Van Heusen, are giving their royalties to the Christopher movement.

Sequel to the news item quoted in our last issue about Bing being refused a room at a Vancouver hotel is that Paramount have hired the clerk Art Cameron to act in a film with Bob Hope. Hope thought it would be a good idea to hire "any man smart enough to know a bum when he sees one."

AIN'T DOIN' BAD. (Continued from Page 2)

features. Audrey Harding, whose last article was universally acclaimed as being the high spot of the issue, is preparing a second and I hope even more devasting attack upon the mingling of record collecting and marriage: her much maligned husband will contunue his articles on the screen Crosby: Colin Pugh will conclude his series of articles on the serious business behind record collecting: while the editors, always up to their necks in abusive correspondence and gramophone records, will flounder happily along until the last envelope is posted, when with a short prayer of thanksgiving they place their feet upon the desk and in the words of the song "Light up and relax." Where's my pipe?

M R . F A B U L O U S

by Lou Ormont

(Reprinted from"TV Screen")

It all began in 1927. Paul Whiteman, for some strange reason that he couldn't fathom, had hired a vocalist. He surveyed the fellow and spoke with misgivings in his voice:

"With these ears and that fanny I doubt whether you'll get anywhere."

Four years later Mack Sennett echoed the same cry. He wanted Harry Lillis Crosby to croon through some of his movie shorts. He now shudders when he recalls the harrowing experience.

"He was all hands, ears, and hips. We taped back his ears because they stuck out so far. One day the adhesive broke loose. It was too much. Bing just ripped it all off, swearing that we wouldn't tape his ears again. We didn't."

But big ears or little ears, young Mr.Music had ambition. First he tied in with some crooners under the banner of the Rhythm Boys. When he felt that "being one of the crowd" had it's limitations, he cast about for a manager and latched on to his energetic brother, Everett. After all what could be better than keeping it in the family?

Everett said goodbye to his trucking concern and entered the Bing business with a will-to-work that befits a national enterprise. Together they dreamt up schemes to put Bing in the public's eye. Most of them would have raised the hair of any promotion man. But on a West Coast atuned to Hollywood's zany stunts, they didn't make much of a dent.

With more courage than money, the two of them invaded New York City. Everett had big ideas. With a sense of dignity, he wangled a thousand-dollar-a-week contract for Bing's personal appearance at the Paramount Theatre.

It wasn't enough to have Bing come out on the stage and sing. First the entire theatre was darkened. Then Bing was put on an enormous boom and he was rolled out over the audience's head. At a given moment a small flashlight lit up under Bing's chin. Perched on this mammoth crane, he gave out with his heart-melting ballad, "I Surrender, Dear." The bobbysoxers screamed. The newsmen gasped. And Mr. Bing Crosby became a sensation overnight - the biggest hit in Broadway history.

Today he's the casual and nonchalant Der Bingle. But they say he still hasn't recovered from the shock of that opening week. It's the kind of experience that would come back to haunt the most tranquil of men. For things did not go smoothly up there in the void. While he sang four songs and two encores that lasted a little over fifteen minutes, the crane dipped, swayed and rolled from side to side.

Finally, just as it was about to swing back to the stage, the machinery conked out. There he was - suspended in mid-air like a disembodied apparition. Something inside told him to relax and the now legendary ease of the Crosby clan came to the fore with telling effect. He called down to the audience and asked for requests. They came fast and steady. After about fifty minutes of aerial isolation, he decided that too much was after all a little too much. He started yelling: "Get me out of here!"

Fortunately, at that moment, the machine came to life and Crosby drifted back to Mother Earth.

And on the good solid earth, he has remained since. For, strange as it seems, this carefree minstrel is a master businessman, turning every financial trick to an advantage.

On his twentieth anniversary as the top-ranking showman of America, he can look back at total earnings of more than 12,000,000 dollars. Two Paramount pictures a year net him 150,000 dollars each. He garners 400,000 dollars a year from record royalties, and 195,000 dollars from his weekly radio programme.

Yet, here's the paradox. Should he stop working tomorrow, the chances are that he'd be broke in six months. For one thing, his family lives on a very healthy scale. And another thing, he has paid up to ninety percent of his earnings to the income tax collectors.

Three years ago radio sponsors were falling over themselves to sign him up. One millionaire even took a trip out to the coast in his private plane to catch Der Bingle. He telephoned Crosby and said he must talk to him that afternoon because he would be flying to New York tonight. Bing wished him a good trip and remarked:

"Come back next week. I've got a date to play golf."

In spite of his casualness, he never takes things lightly nor can he be rushed. As Bob Welch, the producer of his last three movies, puts it:

"Maybe people think we just hand Bing a script for a movie and he whistles off to the make-up department. He doesn't. You give him a script to read and he says he'll call you Tuesday at 3 p.m. from his ranch. At exactly 3 p.m. the phone rings. He tells you:

"I've kicked it around. It's good but it doesn't end right."

"Then he tells you what's wrong with it and he's right. By instinct, he knows what's right for him. And he has the best taste of anyone I know,"

Bing's formula is simple. He bases his judgment on the script's appeal to the average family. He plays himself - a happy-go-lucky gentleman with a touch of ease and boddle-dee-doo. He acts with an almost deadpan and lets the jokes take care of themselves. He always insists on important co-stars

To date this recipe has paid off in the box office. There's never been any need to change it. In fact, the surprise of Bing's life came with the 1944 Academy Award for "Going My Way." It was the one picture in which he wasn't Crosby.

Most people look beyond his casual acting to his soothing baritone. It's been labeled a groan, a moan, an operatic monotone - and just about everything else in the invective dictionary.

But the secret of Bing's voice is not it's sound as much as it's warmth. The fundamental appeal is to the heart. As his radio writer, Bill Morrow, puts it:

"Bing Crosby is a pleasant sound in tune with the people."

The inside story on his superb diction and casual phrasing goes back to his early training. For years he sang in a church choir. In high school and college he captured the elocution prizes. He learned the importance of getting the meaning of the words across. Even today, he believes in tellin the story of the song.

Few people can pick a tune that will head the hit parade. But many boast they can. In spite of the fact that Bing has fathered more hit tunes than any man in recent history, he humbly protests:

"I can't spot a hit. I just sing 'em."

This humility is one of the most moving traits in his character. He feels that nothing becomes a man like humility.

A sequence in the movie "The Road to Utopia" required Bing to wear an abundant beard and a mustache. Since he had a month before the filming of the picture, Bing went off to his ranch in Nevada and raised a beard. He drove back to Hollywood by auto and decided to register at the Riverside Hotel in Reno for the night. The room clerk raised an eyebrow at this woolen-shirted, bluebeard wearing faded jeans and gave him the "sorry-no-rooms" routine.

Without any ado, Bing walked out. As he drove off, a fan saw through the beard and spread the word. The manager dashed after Bing's cadillac in his own car. When Bing drew up before a motel, the manager caught up with him and apologized.

"My room clerk didn't recognize you. Naturally we have a room for YOU."

"That's all right," smiled Bing. "This motel is fine. I'll stay here." He did.

A movie executive once complained about Bing.

"Whenever he's on the movie lot, there's no one who can do anything but praise him. They just don't know anything about him."

And that's the way Bing likes it. The Crosbys seldom entertain in Hollywood style. Bing's failure to appear at premieres, parties, and social functions is proverbial. He once missed a testimonial dinner for his pal, Bob Hope. Bob wailed:

"He didn't even send a transcription."

Actually, most of Bing's time is spent with his wife, Dixie Lee. She met him in 1930 and married him in spite of the dark prophecy of her producer, Sol Wurtzel:

"Dixie, if you marry this Crosby character, you'll have to support him for the rest of your life."

She was a coming star at the time and Der Bingle was less than nothing according to Hollywood standards. But with the coming of the children, she gave up her career. The clan now includes four stalwart sons. The oldest is eighteen; the youngest, thirteen. All of them attend a boarding school at San Jose, California. But they spend their vacations with Bing on the Nevada ranch. He is their constant companion and tutor.

Once he heard the lads were boasting about their father's wealth. He quickly took them aside and started to lecture. Unfortunately, Lindsay, the youngest, never let him finish.

"I know, Pop. I know. But all I said was that Uncle Sam gets most of your money and your brothers get the rest."

There is some truth to this. Bing has four brothers and two sisters. He has always been generous to his relatives and to his many friends. Old comrades and musicians consider him a veritable institution when they need help in the climb up the ladder of success. He is always lending a hand where he can - whether it be a library for his alma mater, Gonzaga University, or financing a caddie friend in an Australian tournament.

He has only one strong distaste - his toupee. When producers stopped crying about his ears they started picking on his receding hairline. After a number of unsuccessful battles. Bing submitted to his seventy-five dollar front piece. He calls it his "bowser." Lately, he has found it more than just pleasantly protective. When photographers flock around for a picture, he can always plead:

"Skip me, fellows. I haven't got my bowser on. Studio orders, you know." (Continued on Page 10)

C E L L U L O I D C R O S B Y

Continuing Ralph Harding's series of articles on Bing's films.

THE BIG BROADCAST OF 1936.

Actually made in 1935, this picture only had a brief appearance from Bing, but he sang "I wished on the moon." Enough said. The song itself provided a vehicle not only for Bing but for another recording artist and another record company. It proved to be excellent material for one of the best of the early records of the swing era. This disc was under that great coloured pianist Teddy Wilson's name and featured both Billie Holiday and Benny Goodman.

MISSISSIPPI.

This river boat story set to music had an advantage over Bing's earlier films. Whereas the earlier film were in the main light-hearted fantasy, as frothy as a glass of bubly, Mississippi was far superior in every respect. An expensive production was built round Bing, Joan Bennett and W.C.Fields. The picture was a remake of an old Buddy Rogers story and Bill Fields with the beautiful gin-coloured, booze-beaten schnozzle was added to tell tall tales of his early days as an Indian hunter. I dimly remember W.C. uttering that famous line "There I was surrounded by a pack of howling savages - with my tomahawk in one hand and my rifle in the other, I carved my way through a wall of human flesh - dragging mah canoe behind me."

Beautiful Joan Bennett played Bing's romantic foil and was at the receiving end of those beautiful songs "Soon," "Down by the river," "It's easy to remember" and "Swanee River."

TWO FOR TONIGHT.

Not one of the greatest films ever made. Even the New York Daily News, reputedly friendly to all products from Hollywood, dismissed this as "such flimsy nonsense." However a shoddy plot about some stranded Thespians taking over a Long Island estate owned by a multi-millionaire was carried through by Bing, Joan Bennett, Mary Boland, Thelma Todd and that, in my opinion, wonderful actor Lynne Overman, now unfortunately deceased.

Thank Heaven there were the songs "I wish I were Aladdin," "From the top of your head," "Takes two to make a bargain," "Without a word of warning" and of course "Two for tonight." Keep the film, with the exception of the scene where Bing squirted the cops with soda water syphons, and I'll take the tunes. On the whole, 1935 was not a good year.

ANYTHING GOES.

Light hearted rendering of the well-known musical comedy. Bing, Ethel Merman and Charlie Ruggles played a happy-go-lucky group of crooks working the Atlantic ocean liners. Ida Lupino was at the receiving end of Bing's kisses and the songs were "Anything goes," "I get a kick out of you" and "You're the top" all sung by Ethel Merman with great gusto, while Bing sang "Sailor beware," "My heart and I" and "Moonburn."

PENNIES FROM HEAVEN.

One of Bing's earlier films that began to show that he really could act. Troubadour (and I mean troubadour in the fullest sense) Crosby, complete with lute, wanders through a fairground and befriends little Edith Fellowes who is being cheated by a hoopla stall holder. Edith gets her opera glasses when Bing proves that the hoop just wouldn't go over them and threatens to call a cop. Little orphan Edith's grandfather, played by Donald Meek, makes up the friendly trio. They spend the night in a haunted house and when Edith is scared by the storm Bing gently points out that rain is really pennies from Heaven; ably illustrated by Johnny Burke's wonderful title song. Bing turns the derelict, haunted house into a night club, using unlimited credit from his "friends" by selling them shares in the venture. He later finds that he has sold over 100% in shares and so doesn't collect a cent anyway. Louis Armstrong provides the music and the chicken suppers, the latter by the simple method of stealing the birds, and then joins in with a spooky number called "The skeleton in the cupboard."

Then trouble starts when the local welfare officer, who also supplies the love interest, puts little Edith into an orphanage. However, it all ends happily when Bing brings the fair to the orphanage, smuggles Edith out in the bass drum, gets discovered, but marries the welfare officer and legally adopts Edith. The closing scene shows Bing, happy in a gondoler in Venice, where all troubadours with lutes aim to end their days; except that Venice is in the local city park. Apart from the title song, Bing delivers "Let's call a heart a heart," "One, two, button your shoe" and "So do I."

RHYTHM ON THE RANGE.

Bing's third picture in 1936: this movie was an amusing combination of legitimate western atmosphere and Broadway wisecracks. Bob Burns of bazooka fame was matched with loud-mouthed Martha Raye. The memorable scene was around a camp fire where Johnny Mercer's "I'm an old cow hand" was sung, played and swung by all and sundry. Even Louis Prima croaked a few lines and played some hot trumpet and Busie Patterson provided some local colour. Bing was at his best in the rodeo scenes and, spot-lighted in the centre of the arena, he gave out with "Empty saddles." Other horse opera hits were "Roundup lullaby" and "I can't escape from you."

WAIKIKA WEDDING.

This little film provided Bing with a very pleasant vacation as well as an important change in story and material. It was set in Hawaii and was over-run with real Hawaiians. Bing roistered his way through the film clad in gay Hawaiian shorts and a yachtsman's cap - sometimes a tee shirt, slacks and denim jacket, and like every other character a fair sized share of lei - a sort of gigantic daisy chain worn like a horse collar. Bob Burns and Martha Raye continued to play the bazooka and bawl, while Shirley Ross of the sweet voice played the romantic lead. The songs, "Blue Hawaii," "In a little hula Heaven" and "Sweet is the word for you" were all typically Hawaiian, and the big hit was "Sweet Leilani" written and played by Harry Owens in Honolulu.

To be continued

C O L L E C T O R S ' P A G E

by Les & Reg

Since our last issue we have received a great deal more information on the subject of the alternate take numbers, and we should like to thank publicly those of you who have taken the trouble to write to us. Johnny Joyce, Marcus Herman, John Harris and Jean Rainey are among the club members who have been most helpful; while we should also like to express our appreciation to Charles Cowdery for putting all the information contained in his large collection at our disposal.

Now, having distributed the bouquets, and not having received any strong objections, we will continue listing the alternate takes. As before we have underlined those in our possession which are on English Brunswick unless otherwise stipulated.

DLA2597 Let's all meet at my house. A. B.
DLA2598 Humpty Dumpty heart. A. B. (Dubbing. No take no.)
DLA2599 Whistler's Mother-in-law. A. B. C. (Dubbing. No take)
DLA2600 I ain't got nobody. A. B.
DLA2827 I want my Mama. A. B. C.
DLA2828 Deep in the heart of Texas. A. B. (Dubbing. No take)
DLA2829 I'm thinking tonight of my blue eyes. A. B.
DLA2830 Sing me a song of the islands. A.
DLA2831 I'm drifting back to dreamland. A. B.
DLA2832 Singing sands of Alamosa. A. B.
DLA2833 Remember Hawaii. A. B.
DLA2840 Miss you. A. B.
DLA2841 Mandy is two. A. B.
DLA2842 Angels of mercy. A. B.
DLA2843 Skylark. A. B. C. (Dubbing. No take no.)
DLA2844 Nobody's darlin' but mine. A. B.
DLA2845 When the white azaleas start blooming. A. B.
DLA2846 Lamplighter's serenade. A. B.
DLA2847 Blue shadows and white gardenias. A. B.
DLA2857 Blues in the night. A. B.
DLA2858 Moonlight cocktail. A. B.
DLA2859 I don't want to walk. A. B. (B master on Indian Col.)
DLA2946 Lily of Laguna. A. AA. B. C. D.
DLA2947 Wait 'till the sun shines, Nellie. A.
DLA2948 Got the moon in my pocket. A. AA. (A master on Am.Dec.)
DLA2949 Just plain lonesome. A. AA. (A master on Am.Dec.)
DLA2950 Waltz of memory. A. AA.
DLA2989 Lazy. A. AA. B. BB.
DLA2990 Let's start the New Year right. A. AA.
DLA2991 I've got plenty to be thankful for. A. AA. B.
DLA2996 I'll capture your heart. A. AA. B. C.

more on back page.

Well that's all we have room for this month. The question of the AA masters is still in doubt; it is not definately known that they are different takes from the A, and where we possess both it is impossible to distinguish any difference. Alternatively, if they are not different takes, then why have them? Has anyone any information on this point?

H E R E C O M E S T H E G R O O M

by Geoff Milne

Originally it was intended that this should be a review of "Here comes the groom", but owing to an unfortunate delay in getting out this issue of the journal, and the fact that you will all no doubt have seen at your local cinema by now, I offer, by way of an apologetic space-filler, a few observations on the film.

First and foremost there can be little doubt that it was a vast improvement on Bing's recent efforts, at least musically. However, Bing could have sung a little more, and while the songs improve in quality it is to be hoped that they will not suffer in quantity.

As usual the story had little to offer, but what does that matter where Bing is concerned. However I couldn't help feeling that something somewhere was not quite right. Was it Bing's acting? No - as good as ever, I'd say. Supporting cast? Couldn't be - they were absolutely tops. Songs? I wouldn't say so, even though "Bonne nuit" and "Your own little house" sounded a bit reminiscent of Van Heusen and Burke. Story? Oh, we had that before. Yes, I remember. Paramount, please note:- a)Don't let Bing raise his voice in protesting fashion so much - he's been doing a lot of this lately and b)Shoot that horrible little man who conducted the wedding rehearsal scene. I could still hear his high-pitched screech and see his "smell under the nose" expression long after leaving the cinema. But for consolation, recall that hilarious explanation by the maestro to Alexis Smith on how to acquire "it". Could any of you fellows have done it better?

Still it was grand to see Bing in the company of so many children. He's in his natural element with them; remember "The starmaker". Also Bing, hang on to Jane Wyman, she's the best co-star you've had for a long time. As for the songs, "Cool, cool, cool of the evening" was unquestionably the best and was very cleverly introduced into the film on all occassions. What a pleasant surprise to see Louis Armstrong, Phil Harris and Dorothy Lamour co-operating on "Misto Cristo Columbo". Incidently, who were the other two characters?

Yes, Bing, a much better picture than your other recent ones. Keep it up. We look forward to "Mr. Famous".

MR. FABULOUS. (Continued from Page 6)

Even though photographers can't take pictures and reporters can't get chit-chat, they can always create legends. For a while, the origin of the name "Bing" became a matter of national concern.

The truth of the matter is that as a child he was an avid follower of a comic strip. It was called Bingville Bugle and ran in a Spokane, Washington, newspaper. He couldn't read at the time. He would always beg a member of the family to decipher the strip by shouting: "Bing, Bing." It soon became the family's nick-name for him and spread to the neighbours.

Today, the man named Bing considers all people and all races his neighbours. And most of us look on him as a special ambassador of peace, perennially bringing us his "White Christmas," ever inviting us to join him in a warm and fruitful way of life.

LES GAYLOR presents

The Groove IN THE GROOVE

Just before our last issue was printed we received the splendid news that Deccas were releasing no fewer than seventeen new Bing records; thirty-four sides all previously unissued here. This batch of recordings has substantially helped to reduce the gap between the recordings that have been issued in the United States and this country.

Most of this recent special release are older recordings; they are the titles for which so many of us have been waiting for so long, and how happy we are to get them at last.

Due to the large number of titles for review, I shall only be able to say a line or two about each, but I shall endeavour to give you some idea of my opinion of them.

04732	Helpless.	L5239	5/12/49	*****
	This could be forever.	L5238	5/12/49	*****

Two excellent sides; both very tuneful with orchestral accompaniment by Russ Morgan. "This could be forever" is a duet with Louanne Hogan and I particularly like the strings that occasionally follow Bing up in fine style.

04733	The freedom train.	W73927	29/5/47	****
	Lullaby Land.	L4447	12/8/47	****

"Freedom train" is one of the American patriotic type of songs, but should suit every Bing collector as it's composed by Irving Berlin. Bing is accompanied by the Andrews Sisters and Vic Schoen's orchestra, so you know what to expect. The reverse is one of those children's lullabies that Bing does so well. This side is a solo with John Scott Trotter's accompaniment.

04734	The Christmas song.	L4376	19/3/47	*****
	O fir tree dark.	L4401	28/3/47	****

The first side is a gem Bing indeed. In my opinion it's the best Christmas number that he's ever recorded. The number was composed by Mel Torme, and Bing is accompanied by the Ken Darby Singers and John Scott Trotter's orchestra. Listen especially to Bing's terrific voicing of the line beginning "And every mother's child."

"O fir tree dark" is also a very good side, but doesn't quite come up to the standard of the reverse. Again Bing is accompanied by the Ken Darby Singers, but this time the orchestra is Victor Young's.

04735	Like someone in love.	L3410	3/5/44	*****
	Sleigh ride in July.	L3462	19/7/44	*****

Two songs written by Van Heusen and Burke for Dinah Shore to sing in the film "Belle of the Yukon"; if only they had written songs like these for Bing to sing in his pictures. The first title is stupendous Crosby, with the famous Bing phrases well in evidence; altogether a faultless recording of the type that keeps Bing right at the top. "Sleigh ride" is the more popular tune, and again this recording is excellent. The superb accompaniment in both cases is by John Scott Trotter's orchestra.

04736	I'll be home for Christmas.	L3203	1/10/43	*****
	Dear friend.	L3474	24/7/44	****

"I'll be home for Christmas" (if only in my dreams) is another really good Bing and one that should please all the fans. Bing takes it all so easily, and as usual scores superbly on a festive number.

The reverse is mainly of interest because, so far as I can discover, this has not been issued anywhere in the world before. It is a pleasant little number of the American patriotic type.

04737	Dream girl of Pi.K.A.	DLA2443	16/6/41	****
	Sweetly she sleeps my Alice fair.	DLA2442	16/6/41	*****

For those who are wondering what Pi.K.A. and Sigma Chi (below) mean, they are the names of societies at American colleges which are nearly always named after Greek letters; don't ask me why.

"Dream girl" is a simple little love song song in the best Bing manner. The reverse is the last of the Stephen Foster recordings to be issued here, and like all his compositions this is truly great. Accompaniment on both sides is by John Scott Trotter's orchestra.

04738	Don't break the spell.	DLA2501	5/7/41	*****
	The sweetheart of Sigma Chi.	DLA2440	14/6/41	*****

There is little I can say about these except that they are both great Bing. "Don't break the spell" has previously only been issued in Australia, so we are very fortunate to have it in our lists. The reverse is another American college love song. Two first rate sides; both with John Scott's melodious accompaniments.

04739	Chapel in the valley.	DLA2312	30/12/40	*****
	I only want a buddy, not a sweetheart.	DLA2313	30/12/40	****

Two more sides from Bing's peak period. "Chapel in the valley" is an old favourite of mine and Bing gives it a really beautiful treatment. This is a side to suit all tastes. The reverse, well I wonder how sincere Bing was about the title; but it's very nicely sung. Victor Young's orchestra accompanies on both sides.

04740	Who calls.	DLA2398	23/5/41	*****
	My buddy.	DLA2315	30/12/40	****

"Who calls" is a Western song written by Billy Hill, who also composed "The last round-up" and "Empty saddles" Bing gives it his unbeatable treatment with the help of John Scott's accompaniment. A side for the fans. "My buddy" is another very pleasant side. Bing sings about his buddy who is quite so true, and Victor Young's orchestra does the accompanying.

04741	Just plain lonesome.	DLA2949	16/3/42	*****
	Got the moon in my pocket.	DLA2948	16/3/42	*****

Two numbers by Van Heusen and Burke, which I must confess are very pleasant. Bing is in sentimental mood on "Just plain lonesome", but is quite the opposite on the reverse. Usual Trotter accompaniment on both sides help to make this a really excellent disc.

04742	A boy in khaki, a girl in lace.	L3033	12/6/42	*****
	Lili Marlene.	L4780	30/12/47	*****

This is a 'Must' for everyone: two great songs on one record. Bing is in superb form on both sides. "A boy in khaki" is sung in that slow drawl of his, while "Lili" is the best recording of this famous song that I've ever heard. Trotter's orchestra on the first side, and Victor Young on the second. Thanks Bing for two swell sides.

04743	Getting nowhere.	L4232	18/7/46	*****
	A serenade to an old fashioned girl.	L4234	18/7/46	****

These two songs are from that wonderful film "Blue skies" and are both by Irving Berlin. Bing sings both just as one would expect. The simple orchestral accompaniment on "Getting nowhere" is very enchanting; everyone will remember the scene when he sang this to his (screen) daughter. Bing is backed by a choir on the reverse, but nevertheless does quite a bit of soloing.

04744	Everybody step.	L4233	18/7/46	***
	A couple of song and dance men.	L4246	24/7/46	****

Two more songs from "Blue skies". "Everybody step" is a lively little tune, but has been marred slightly by over-recorded accompaniment. Bing is joined by Fred Astaire on the reverse which consiste largely of humerous backchat. All these four sides have John Scott Trotter's orchestra as accompanists.

04745	So much in love.	L4260	9/8/46	****
	My heart goes crazy.	L4275	22/8/46	*****

Bing sings a nice slow, sentimental love song on "So much in love" with accompaniment by Victor Young. The backing is from the film "London town" for which, together with "So would I", it was especially written by Van Heusen and Burke. This is a happy ditty type song, and Bing is clearly in a good mood on this recording. He is ably supported by a male chorus and Russ Morgan and his orchestra, though not in the usual Morgan "So tired" manner.

04746	Give me the simple life.	L3937	29/8/45	*****
	That little dream got nowhere.	L3918	17/8/45	**

The first is a very lively side with, for Bing, unusual lyrics. Bing obviously enjoyed recording this and his voice sounds very youthful. Jimmy Dorsey's accompaniment makes a nice change from the usual.

"Little dream" is sung a little too slowly, I think, with piano accompaniment by Eddie Heywood. It's strange, but not one of the sides Bing has made with Eddie Heywood has been really good.

04747	So would I.	L4277	22/8/46	*****
	Does your heart beat for me.	L4278	22/8/46	*****

The hit tune from the film "London Town", "So would I" lends itself beautifully to Bing's famous voice. It is a love song with good lyrics and a better tune. Accompaniment is by Russ Morgan's orchestra, though no one would recognise it as such.

The reverse is another love lyric, also really well sung. Bing sounds as though he was singing in the same manner as he did in those famous early thirties.

04748	Save your sorrow for tomorrow.	L3910	9/8/45	**
	I'll see you in Cuba.	L4247	24/7/46	*****

The last, but by no means the least, of the special release. "Save your sorrow" has Eddie Heywood accompanying and doesn't amount to much. It is sung in a very jerky vein and not smoothly as most of Bing's.

"Cuba" makes up for the deficiencies of the other side. This is the last of the titles from "Blue skies" to be released here, so at last we have them all. Trudy Erwin shares the honours with Bing, taking the lyrics that Olga San Juan sung in the film.

O N E S W E E T L E T T E R ?

Dear Reg,

Thanks very much for the last issue of Crosbyana.

I quite agree with Art that Bing needs boosting at the present time. Once upon a time one could rely on hearing him on any Family Favourites programme, but now he is rarely heard. I'm sure this is because Bing fans have become perhaps a little lazy regarding requests. I know that I always think it unjust of the disc jockey if he doesn't play a Bing, but it never seemed to occur to me to request a record myself. However, I intend to send post cards to the B.B.C. now until they do play a record for me. Once people start hearing Bing regularly again I feel sure they will realise his worth.

I notice you went to see Robert Hope recently. I managed to see him when he came to Belle Vue, and I thoroughly enjoyed the show. Of course Crosby came into the conversation before long, and at the mention of his name there was a burst of applause from the audience. Bob just said casually "We have some of the older folk here tonight I notice."

Regarding your request for suggestions for future articles in Crosbyana, I should like to see views on Bing's personality, voice, acting ability, and so forth written by three or four different people.

I think it would be interesting to know and compare these views. Controversy too is a good thing in a magazine such as Crosbyana - it shows the people concerned are taking a healthy interest in the other fellow's opinions.

Sincere good wishes,

Doris Jones

Manchester

Many thanks Doris. I hope to be able to put your suggestion into practice in the very near future.

Reg.